



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

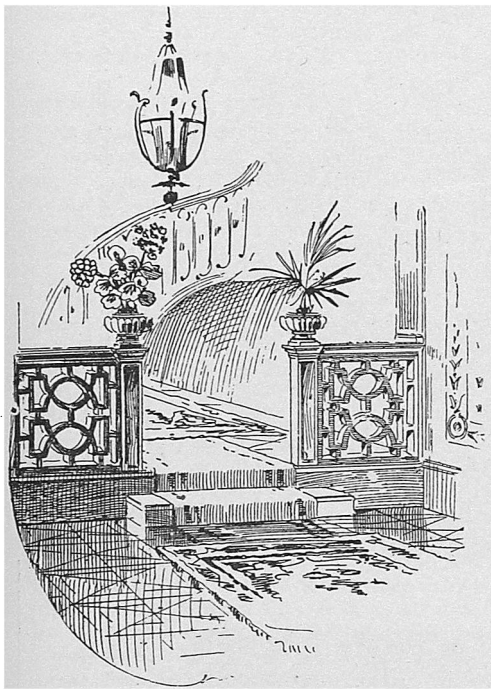
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

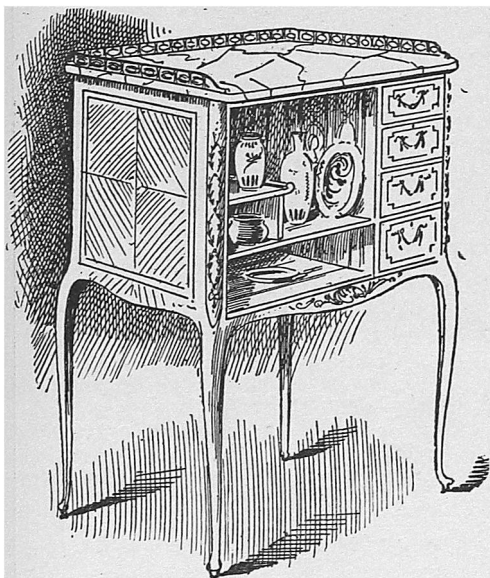
# THE DECORATOR AND FURNISHER.

off with narrow pigeon holes at each side, and in the centre a big square space, shut in with a flap, which, when let down, formed the writing desk. We covered the flap (inside) with leather, leaving a margin all round which we Aspinalled, and lined



A TASTEFUL HALL IN A HOUSE NEAR VERSAILLES.

the inside of the cavity with white and gold Japanese paper. An ordinary office cabinet was set at the bottom to hold the paper and envelopes, and on each side of this we set an ink bottle; above this we screwed in pairs of little brass hooks for holding pens, pencils and sealing wax, and at each side single ones for pen wiper and calendar. We got a rail the exact size of the cabinet, which we screwed on to the top to hold ornaments, and, when the

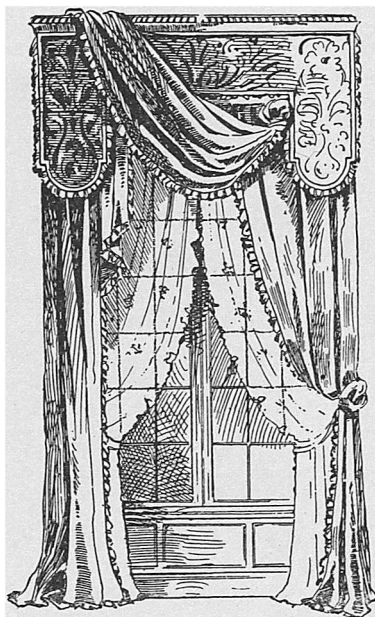


▲ DAINY BOUDOIR TABLE.

bookshelves were edged with leather, the front was complete. At the back we hung pictures, and china above; and with some of the crepon which was over from the piano draperies, we made a big drawn

pocket, which would either hold newspapers or work, according to our fancy. We debated whether to cover the whole with Japanese paper or not, but finally decided to Aspinall it; and it looked much better in its plain ivory coat than it would have done with the highly decorated paper covering.

It is needless to enumerate all the difficulties we met with, or all the little odds and ends of work we did for ourselves; perhaps some of these I have described may be a help to my readers. Of course every household does not contain amateur carpenters, nor have all girls clever and willing brothers to help them, but such outside help can be obtained at very little cost, and it is wonderful what busy fingers and inventive brains can accomplish in the way of home decoration. How to get the best effect for the smallest possible cost has always been one of the problems of my own life, and is, I know, a problem many others have to solve; for, although we all love pretty rooms, we have not all the money wherewith to get them, and things we make ourselves are always more valuable to us than any bought article



DESIGN FOR WINDOW DRAPERY.

could be. We are more proud of our writing cabinet than if we had got it from a furnishing store, and although it has not quite the finish about it, it forms a very good substitute. There were many other little things we did for ourselves, but it would be wearisome to enumerate them all, though, perhaps, at some future date the subject may be continued.

THE dainty boudoir table shown in the accompanying sketch, is by Jansen, one of the leading furnishers of Paris. It is made of mahogany and ormolu, and the inside—that is the sides and backs and tops of the small shelves—is entirely covered with striped silk of the most dainty colorings. Cabinets, writing tables and commodes are now being shown in Paris with silken panels in the back and on the table tops, a species of decoration that is really pretty and engaging.

## ANSWERS TO CORRESPONDENTS.

DURHAM, N. C.

THE EDITOR THE DECORATOR AND FURNISHER.

Dear Sir: In your article on "Suggestions in House Furnishing," in the December issue, you mention several woods, excepting oak, as a method of determining the color of an apartment. Now please tell us what colors you would suggest as most suitable to go with light and dark oak. We have used with oak to good effect olive green, lemon, deep browns, silver and gray and other colors. Probably we may not in all cases have had an eye for harmony, but we aim for obtaining the best effects in all our decorative work. We have been very much interested in reading the many articles on harmony in decoration, published at different times in THE DECORATOR AND FURNISHER, but observe a great variety of use in these subjects, many of them conflicting with each other, which leads us to ask, is there any standard of decorative taste, or is every decorator's taste a law unto himself?

Hoping to hear from you, we are

Very truly yours,

THE MANUFACTURERS' HOUSE FURNISHING AGENCY.

Answer.—In the article to which you refer only a few woods were mentioned in speaking of the color of the woodwork as determining the color of an apartment, by way of introducing the subject, the object being to exhaustively treat the subject of woodwork in another article. You ask for schemes of color to harmonize with light and dark oak; of course, as explained in the article, the light and size, as well as the character of an apartment, are the chief factors in determining its color. We will suppose, however, that the room to be decorated is a dining room, in which the floor, wainscoting, trimming, mantelpiece and panel mouldings in the ceiling are all in light oak, and that the room has a more or less northern aspect. Such being the conditions, we would suggest the following scheme of color decoration:

Woodwork, light oak; walls, golden russet olive; frieze, lighter tint of wall; cornice, all the tints in the room; ceiling panels, much lighter russet olive; carpet, a deep golden russet olive; upholstery, warm russet leather; drapery, old blue.

The color we suggest for the walls is a very difficult color to get hold of, but is extremely decorative when just the right tint is created. The modern man requires a much greater complexity in mixing colors than what would satisfy the Greeks or Egyptians, for example. The brain is becoming more complex, and unmixed colors, even if applied according to the most scientific principles of color harmony, will not give satisfaction. It is one thing to theorize about color, and it is another thing to reduce the theory to practice. Of course the more any subject, not excepting color, is studied philosophically, the clearer our comprehension of the subject will become, but after science has had its say the next factor is the decorator himself. You may give the same theory of color to two different men, who, in practice, will produce totally different results. The man who has no special taste for color—who has no imagination or sentiment in his composition, will produce a crudity of effect that is simply intolerable; whereas the man who has an intuitive perception of the value of color, and who mixes with his tints both sentiment and imagination (factors which theory cannot possibly take into account) will produce admirable results. There will always be conflicting theories about color, as well as about everything else, so long as the brain of one man differs from that of another, because no two minds can comprehend the subject alike.

With regard to a room trimmed in dark, or antique oak, we will suppose the apartment to be a library, also having a northern aspect. In such case we would suggest the following scheme of color decoration:

Woodwork, antique oak; walls, very old red; frieze, tones of old red tapestry; oak cornice; ceiling, old warm olive; carpet, a polychromatic Oriental rug; upholstery, old blues and old reds; drapery, muddy old gold.